

THE WANDERER: A HYPERTEXT EDITION

A Thesis Submitted to the College of
Graduate Studies and Research
In Partial Fulfillment of the Requirements
For the Degree of Master of Arts
In the Department of English
University of Saskatchewan
Saskatoon

By

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Abstract

This paper consists of the different components of the introduction to “The Wanderer: a Hypertext Edition” presently housed on the server of the University of Saskatchewan’s Digital Research Centre. All the contents of this paper are available as part of that edition, although in a somewhat different format. This thesis contains two parts: the general introduction concerns the poem’s contents, context, and manuscript circumstance while the editorial introduction argues the rationale for this edition and the particulars of my editorial decisions. The editorial introduction explores how the single extant manuscript witness of “The Wanderer” has been inaccurately represented in transcription as well as the importance of transparency in one’s choices as an editor. The editorial introduction explains how this edition’s principles of transparency and interpretation over authority are based on clear objectives that were made after a survey of scholarly resources freely available on the web that revealed a great need for a freely available critical edition. These principles inform the edition’s rationale and specific editorial choices. The product of such an introduction is an edition that presents its editorial decisions in a transparent manner so that the user can distinguish between aspects of the text present in the document and those introduced by the editor.

Acknowledgments

There are far too many people to thank for supporting me during this year-long project. Without Peter Robinson, my supervisor, this project would not exist: his priceless experience in digital editions and textual editing, as well as his diligence in reviewing my work, has been vital to my project. I am deeply indebted to Corey Owen, whose own hypertext edition of “The Seafarer,” crafted over fifteen years ago, served as the inspiration for this edition of its sister poem. One could not ask for a better second reader. I must also thank Jon Bath, director of the Digital Research Centre, for meeting me, usually on little or no notice, to discuss the technical aspects of this edition. Of course, I would be remiss not to thank the person who taught me Old English, Richard Harris. Without the language skills learned in his class I could do none of this work. Finally, I must give my thanks to my wife, Megan, who had to endure more half-attentive conversations as I whittled away at this project more than any other friend or family member (to all of whom I am deeply grateful).

For my Father,

frofre to Fæder on heofonum,

þærusealseofæstnungstondeð.

Solace from the Father in the heavens,

Where for us all permanence stands.

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I. GENERAL INTRODUCTION

A. The Poem

“The Wanderer” is an Anglo-Saxon poem composed some time in or prior to the 10th century. The poem recounts the lamentations of the speaker as he roams the land after the death of his *dryhten* and household. The elegy illuminates the importance of the relationship between lord and retainer in Anglo-Saxon culture while exploring questions of death and loss. Ultimately, the exile in the story finds solace in the values of Christianity and turns to God to overcome the grief of losing his place in the world. Late 19th-century critics, such as C. C. Ferrell, had a tendency to read “The Wanderer” as a pagan Germanic poem, “heathen to the core” that “shows almost no trace of Christian influence,” except, of course, some “half-dozen verses at the beginning and as many at the close... a later addition... imbued with the Christian spirit” (402). Scholars of this time period also had an inclination to interpret such works as largely allegorical poems of ‘man’ versus Fate (402-3). The latter theory certainly has some merit while the former has been virtually abandoned by modern critics and in its place is, perhaps, a more sensible notion put forward by Anne Klinck: “Rather than attempting to separate Germanic and Christian elements in *The Wanderer*, it is more meaningful to see the poem’s dichotomies in terms of worldly versus transcendental values” (32, 34). The Wanderer concludes the poem by stating that nothing in this world lasts and only the ‘Father in Heaven’ can grant real comfort (115).

Critics identify "The Wanderer" as one of a group of poems that fit the category of Old English elegy. Over the years, critics such as José Mora, Daniel Calder, and Anne Klinck have argued over Old English elegy as genre, then mode, and genre again. This argument depends partly on one’s definition of these terms: a classification of genre, according to many, suggests a certain regularity of form and authorial awareness and intention, while that of mode encapsulates

common tropes or devices. As Klinck states, “There are a number of formal features associated with elegy in Old English, but none of them is essential” (227). It is also impossible to be certain that the long-dead authors of these poems are aware that they were working under the constraints of a certain formal structures. This would suggest that Old English elegy is more appropriately categorized as a mode, yet the argument rages on. Stanley Greenfield has offered a useful, if somewhat simplistic, definition of Old English elegy: “a relatively short reflective or dramatic poem embodying a contrasting pattern of loss and consolation, ostensibly based upon a specific personal experience or observation, and expressing an attitude towards that experience” (143).

Hard as it might be to come to terms on a specific definition of an Old English elegy, what can be agreed upon are the themes and devices that these poems share: the core theme of separation and exile from one’s place in the world, the persona’s monologue and autobiography, and a conclusion that features gnomic wisdom are all examples (Klinck 225-228). “The Wanderer” shares these qualities with works such as “The Seafarer” and “Ruin.” In particular, “The Wanderer” and “The Seafarer” have been considered sister texts and there are many articles that address both poems simultaneously. Although both are poems in which an exile seeks redemption by means of Christian grace, the Wanderer has lost his worldly possessions and life against his will while the Seafarer has chosen his spiritual voyage. Perhaps it is on account of their similarities that these poems remain the two most studied and most popular of the Old English elegies and Old English poems in general to this day, second only to *Beowulf*.

B. The Manuscript and its History

“The Wanderer” exists in only one extant manuscript, Exeter Library Cathedral MS 3501, colloquially known as *The Exeter Book*. It speaks to the importance of *The Exeter Book* and the texts it contains that so many summaries of manuscript scholarship on the document have already

been done. It is now generally accepted that the manuscript was written in the late 10th-century, with scholars such as Conner and Flower arguing the particulars as between 950-968 CE and 970-990 CE respectively and Gameson placing it within the gap of those two theories at some point in the 960s or 970s CE (94, 90, 166). In any case, the *terminus post quem* for *The Exeter Book* is ca. 1069-72 CE, for the tome is almost certainly the “large English book about various things written in verse...” mentioned in an inventory found in two contemporary gospel books that lists the possessions Bishop Leofric acquired for the foundation of his episcopal see in Exeter (Gameson 135).

The five leaves of the manuscript’s first gathering are written in Anglo-Caroline minuscule while the rest are square minuscule (Conner 93). The script is relatively plain and undecorated, with large margins surrounding words written in black ink. There are only a few, straightforward abbreviations and clean, precise spacing.

By far the most contentious aspect of the manuscript is its origins. While the location of the document as part of the Exeter Library after it comes into Leofric’s possession is well-established, the *Exeter Book*’s creation is less certain.

Patrick Conner provides an extensive study of *The Exeter Book* in his 1993 monograph, *Anglo-Saxon Exeter*, supporting scribal notions but departing from typical theories of the document’s geographic origins. With the exception of the 1933 edition by Chambers, Forster, and Flower, in which Flower argued that the *Exeter Book* was most likely the work of multiple scribes, Conner’s conclusion that only one scribe wrote the document was already suggested by scholars such as Krapp and Dobbie, Sisam, and Kershaw. Conner expands on their ideas, however, by proposing that much of Flower’s evidence for multiple scribes actually indicates the

evolution of the hand of a single scribe over decades (117-8). Conner's scribal argument is well-founded in palaeographic evidence, but the evidence for his bolder claim lacks the same stability.

Conner puts forward the possibility that the *Exeter Book* was actually made by the monks of the Exeter scriptorium. Although this is certainly a *possibility*, Richard Gameson was quick to rebuke Conner in his 1996 article "The Origin of the Exeter Book of Old English Poetry." Gameson outlines an argument against Conner's Exeter theory, effectively debunking it. He challenges the translation at the centre of Conner's proposition: "there is nothing... there [in Bosworth-Toller's OE Dictionary] given to justify Conner's translation... as 'that is that he has therein acquired'" (Gameson 137). This translation is one of the cornerstones of Conner's argument; it allows him to claim that Leofric's inventory is a list of items acquired from the Exeter episcopal see rather than brought to it. Without a primary source to back it up, much of Conner's circumstantial evidence falls apart. Gameson challenges Conner's speculation about the state of the Exeter episcopacy before Leofric's arrival:

Whether a productive scriptorium did develop at Exeter in the late tenth century will have depended on circumstances such as the size of the community, how it perceived its book needs, the available scribal talent and training, the interest and support of the abbot, and the availability of exemplars — circumstances about which we know nothing. (139)

Gameson also argues that the list of works that Leofric has brought to Exeter indicate the opposite of what Conner proposes; a collection of fundamental texts rather than supplemental materials brought to an already well-established institution (143). So too do the book-collecting habits of Leofric and his successors after the episcopal see is established support Gameson's theory (150-59).

Finally, Gameson contends with Conner's palaeographical argument. One should note that, despite the weaknesses in his argument that Gameson exposes, Conner's monograph still presents the most comprehensive study of the manuscript's palaeographic qualities to date. Rather than refuting the similarities and relationships between the manuscripts of Exeter origin that Conner references in his argument, Gameson maintains "these six volumes do not form a coherent, self-sufficient group; and the scribal styles represented in them are demonstrably not localizable to Exeter" (162).

Gameson concludes that the origins of the *Exeter Book* are "unknown and probably unknowable" though his best guesses given the evidence are 'Glastonbury or Christ Church' (179). Gameson's observations shed important light on the circumstances of the *Exeter Book*'s creation: we actually know next to nothing. Krapp and Dobbie proposed Crediton as a possible scriptorium that could create such a work while Flower put forth the much vaguer possibility of the 'West Country,' but these suppositions are based on single pieces of evidence not strong enough to make a convincing argument (xiv, 90). At present we can only place the lone scribe and the contents he wrote down in the *Exeter Book*, "the Wanderer" among them, within a half-century, and there is no way of knowing the exact scriptorium in which he completed this task.

II. EDITORIAL INTRODUCTION

A. Rationale for Edition

Before I can provide a rationale for this edition, it is necessary to define the core terms of textual theory I am working with within the context of contemporary criticism.

Text, Document, and Work

The most important of these definitions is that of ‘text,’ a long-debated argument. This edition has opted for Paul Eggert’s understanding of text as an act of communication. ‘Human communicative intent’ is at the centre of text as Eggert perceives it (187-88). He makes his central point concerning ‘text’ with his examples of the Rosetta Stone and Scribbly Gum Tree: a text is only so when the artefact, understood as any physical object, even a sound wave, communicates an intended message to a receiver who interprets it, correctly or not (187-88).

In short, this definition understands ‘text’ as something that exists when a human being interacts with an artefact. This artefact is what we call the ‘document.’ The document contains a version of the text, an instance or ‘physical trace’ of the work (Robinson, “Towards a Theory of Digital Editions” 39; Eggert 188). It is the vehicle by which text is communicated to a receiver which, depending on the medium, can be a user, reader, or listener. Just as ‘human communicative intent’ is vital to text, such intent is also the necessary condition for an artefact to be considered a document.

While the ‘text’ is a physical trace that features ‘human communicative intent’ and the ‘document’ is the vehicle that contains the text, the ‘work’ can be defined as “a regulative idea, the container... of the continuing dialectic [‘between the textual and documentary dimensions’]” (Eggert 195, 196). We as editors have much to gain by applying this idea of the work. Peter Robinson explains how digital tools are particularly well-suited to such practical applications: “The digital medium is perfectly adapted to enactment of editions as an ever-continuing negotiation between editors, readers, documents, texts and works” (“Towards a Theory of Digital Editions” 127). By this reasoning, it follows that a critical edition’s attempt to create and display the ‘work,’ presents, at least in some form, textual variants, surviving documents, and their relationships to each other.

These definitions obviously have implications for the edition's aim and construction. "The Wanderer" and its circumstances make it a unique poem. Like many other medieval works, its author is unknown. Just as is the case with much of Anglo-Saxon poetry, "The Wanderer" exists only in a single manuscript. The poem's proximity to other poems with similar themes in the Exeter Book make it part of a larger subset of works that are part of the tradition scholars often identify as 'Old English Elegy.' The definitions offered in the pages above are meant to be functional rather than absolute, allowing a better understanding of this poem within the context of this edition.

Corruption and Authority

In the case of a work like "The Wanderer," where only one extant document serves as the basis for all other versions, the circumstances are still complicated. The surviving text can best be understood, of course, as the writings of a single scribe. Of course, the words on the page are, almost certainly, not the ones the author wrote. If the work of "The Wanderer" encapsulates the relationship between all its texts and documents, extant or not, what does this mean for a scholarly edition that seeks to better understand the work? This idea of what constitutes a 'work' encapsulates all versions of the text, including my own. So, although an editor might be inclined to see his or her own edition as separate from the work, all versions of the text must be included. It follows then that a critical edition incorporates the efforts of as many previous editions as possible, particularly those that offer textual variants. Moreover, the editor has an obligation to make allowances for lost documents all the way back to the original and contemplate changes that the versions of the work we do have may have undergone, reversing them if it is warranted. This edition must then be, to some degree, an interpretation of that original extant text as well as those extant texts descended from it. At the same time an edition attempts to encapsulate the

‘work’ in the sense of all versions of the text, it also seeks to provide the user with the context of the world and conditions in which the ‘work’ originally existed and how it has changed. An editor achieves this latter objective by means of the introduction and bibliography. In this way, the reader can gain understanding of the work as well as specific instances of the text. The lack of extant documents does give “The Wanderer” as it is contained in *The Exeter Book* a place of prestige: in all but cases of obvious blunder and error, the text should be considered not as ‘authorial,’ but at least as a document with significant authority. Considerable evidence must be presented against such a document in order to change our reading of the work. Historically, this condition has not been the case. 19th-century scholars such as Ettmüller were quick to excise and add portions of text in order to conform the poem to what many scholars thought it should be. In the 1800s taking such liberties meant uncovering the ‘original’ Germanic text that had been corrupted by Christian influence. Later scholars have been less invasive, but even something as simple as the implementation of quotation marks, present in the majority of modern editions, warrants scrutiny and demands transparency. Previous editions of “The Wanderer,” even in manuscript transcriptions, interpret and adapt scribal conventions in the manuscript rather than represent them, and import conventions that are not present in the manuscript at all. Although this practice is problematic in its own right, things are even less transparent in cases where the editor fails to note in his or her apparatus between conventions that have been adapted from the original manuscript directly (e.g. compound words) and those provided by the editor based on other logic (e.g. quotation marks).

Greetham has remarked that extant remains of a text are “almost by definition, corrupt” (8). Certainly in the case of “The Wanderer,” this is true; it has long been established that the majority of Anglo-Saxon poems that have been passed down to us in writing were most likely

presented orally first. There may have been any number of versions of the work circulating before the extant version came to exist. Moreover, a number of non-extant versions of the work may even have existed in writing, how can one say? The work may have been altered from its oral form when originally written down or ‘corrupted’ when copied from one page to another. Both are examples of how the instances of one document, whether sound waves or manuscript, are altered in transmission. Still, even as we understand the likely pitfalls that the sole surviving document of “The Wanderer” has undergone, we must not mistake the fact that the document’s hold over the work is not authorial for the idea that it must not hold significant authority. At best, an editor of an originally oral text, even that with the most simple of witness variants (zero), is still presenting an interpretation of an instance of the text, not an interpretation of the ‘text’ itself. One must not compromise the authority of the instance found in the Exeter book, a version that many are quick to amend and correct, even in so-called manuscript transcriptions. It is particularly problematic when scholars of editions, both print and digital, fail to differentiate between conventions that have been adapted from the Anglo-Saxon manuscript to modern styles and those that have been interpreted based on theory rather than empirical evidence. One example of the former practice is using a hyphen “-” in the standardized transcription to represent spacing associated with a compound word in the manuscript; an example of the latter is the use of quotation marks to indicate a change in speakers despite the fact that there is no correlating convention present in the manuscript. The lack of transparency in such emendations is troubling, and often blurs where the authority for the editor’s text comes from.

The Aim of the Edition within Such a Context

This edition presents two versions of the text: a standardized version featuring poetic lineation and, a priority given its past neglect, a version of the text that accurately represents the

manuscript and its conventions. Both are accompanied by a commentary documenting the choices of past transcriptions and, therefore, the history of the textual criticism of “The Wanderer”. This edition makes clear all considerations behind its editorial choices. Ideally, scholars will make use of this offering by taking the modules and using them in their own editions. Even if critics have concerns with the conservative method by which I have constructed this edition, the images and encoded transcription are valuable tools that others may use to further criticism of “The Wanderer.”

Eggert makes it clear that the creation of a text occurs when a human acts upon it, though, for simplicity's sake, we often mistakenly refer to an object such as a computer file as a 'text' (202). For Eggert, the status of an artefact changes to a document the moment we interpret that it contains an act of communication. In this moment, it becomes a document, containing the text of an act of communication. Further, this text in this document may be an instance of a work, of which we know other instances in other documents. From the moment we begin the editorial process we have made an interpretation of 'human communicative intent' (187)- the assumption of this intent necessitates an interpretation of that intent. This means that, from the outset, an edition cannot present the text, or even a version of it, in a completely transparent way. Although this may seem like an obvious statement, it essentially compromises Beatrice Warde's 'crystal goblet' as it might be applied to a text and editing practice. Warde's is the notion that we as editors should attempt to create editions that reveal the qualities of a text the same way a crystal goblet allows a person to perceive all the qualities of the wine it contains. Thus, the 'crystal goblet' presents a fully transparent text. Warde's concept is at the core of the arguments of critics such as Landow and Bolter. Eggert notes how this same concept affects page design:

The best design is said to be the one we can't see, that we look straight through to the content and never notice. It took some hundreds of years to achieve such designs. But of course the recent developments in editorial theory show that every reading is affected, consciously or not, by the page design. (186)

One cannot 'bring out' a fully transparent text because it simply does not exist; what an editor *can* do is transparently present the editorial choices that one makes and the evidence behind such choices. In this way, transparency shifts from the text to the editor. This concept is not new: Ian Small provided the basis for it in his response to the optimism for early hypertext editions and Marxist criticism and scholars such as Corey Owen have used this as the basis for their editions (Small 27). This edition aims for the transparency of editorial choices as well. Three core modules are at the heart of this aim. Modules, as Eggert defines them, are "materials and tools – that are individually reusable and repurposable, rather than forever locked together refusing entry to users" (201). The modules of this specific edition are as follows and freely available to its users:

Facsimiles

Hi-resolution facsimiles from The Exeter Book have been kindly provided by Bernard Muir. The images of the lone extant witness of the text are, of course, tremendously important. These images serve as the foundation of the edition since they are what I was able to work from in order to craft the manuscript transcription. The facsimiles serve as the evidence from which I make my case.

Manuscript Transcription

This transcription is not a simple change of typescript and conventions to help the user follow along the manuscript; it is a record of the evidence of the sole witness upon which I build my case for my interpretation of the text, the standardized transcription.

Standardized Transcription

The standardized transcription is the culmination of the combined efforts of carefully reviewing the witness as well as recording and adapting the conventions of the manuscript. It also serves as the vehicle to which I have attached a commentary that concisely summarises the editorial choices of previous editions of the text.

Combined Functionality

Too often editors offer up facsimiles and transcriptions of various quality without understanding how they can function together to provide a clear chain of argument to the standardized transcription, whether that transcription is an approximation of the text or a diplomatic rendering of previous interpretations. I hope to make my decisions that much more transparent by providing facsimiles with both transcriptions, as well as consciously sculpting my edition in a way that leads the user through the evidence. Ideally, this prevents the reader from mistaking my judgment or interpretation for an objective truth about the manuscript and its conventions.

One of the main problems that one encounters when creating an edition is how to most accurately present the text while still making the work accessible to its readers. Much of editing is a balancing act between these two ideas. For instance, as Kristopher Kleinhenz explains, the first ideal would best be represented by a facsimile edition as it “would be the best possible way of allowing the text to speak for itself” (273). Kleinhenz elaborates on the problem the facsimile edition creates, especially when dealing with a medieval text, as such an edition would “restrict

the reading public to those knowledgeable in Medieval paleography and a host of related skills” (273). At the other end of the spectrum of a facsimile edition, are translations and student editions, versions that are meant to serve the reader more than the text. These works give those who are not yet trained in the field access to the text by sacrificing the reader’s ability to engage with the primary source. These are valuable as learning tools but not conducive to scholarly use past instruction. “The Wanderer” already has many scholastic incarnations and translations in digital format. What academics do not have access to is a free, critical edition of “the Wanderer” available online. In order to provide a transparent critical edition it has proven necessary to include a facsimile edition as Kleinheinz describes it.

A critical edition, as outlined by Williams and Abbott, is “a critically edited text... combined with an apparatus that presents the evidence used in the text’s construction and that lists the variants of the authoritative states” (80). This definition has value as a starting point but the specific circumstances of “the Wanderer” allows for more in a single critical edition. All transcriptions and translations of “The Wanderer” stem from one extant witness: Exeter Cathedral Library MS 3501, more commonly known as the Exeter Book. The digital medium allows for considerably more content than print with minimal cost, making it possible to provide the reader with the most accurate representation of the text possible, a facsimile edition, combined with textual commentary to engage the reader with the scholarly debate surrounding the representation of the text. Jerome McGann explains the rationale for such an edition in his book, *Radiant Textuality*:

First, that the apparitions of text— its paratexts, bibliographical codes, and all visual features—are as important in the text’s signifying programs as the linguistic elements; second, that the social intercourse of texts—the context of

their relations—must be conceived an essential part of the “text itself” if one means to gain an adequate critical grasp of the textual situation (11).

Through the kindness of Bernard Muir this project has acquired high resolution photographs of “The Wanderer” manuscript pages in the Exeter Book that were once only available for viewing in Muir’s *The Exeter DVD*, at a cost to the consumer. This edition presents facsimiles together with a critical transcription, textual notes, and an ample bibliography to create an edition that provides an apparatus for discussing scholarship, context, literary theory, and possible variant readings in the manuscript.

At this point, it is necessary to outline what one means when speaking of the different types of editions. The following are three main categories of scholarly editions for the purpose of this discussion. It is important to note that an actual edition, especially a digital one, can be comprised of any combination of these three (this edition, for instance, aims to be a combination of the critical and facsimile edition):

Facsimile Edition: A facsimile edition attempts to replicate a text in its original form. In most cases this is by means of an image of the manuscript, but can also include replicas and reproductions such as those done of the Ellesmere manuscript by Bygone Arts.

Critical Edition: Historically, a critical edition has been one which takes into account all variants of the work from texts contained in extant documents and, from these, creates one text that can be considered as the most accurate representation possible of the work. In cases where a work has a large number of extant witnesses, reconciliation of variants can be next to impossible, and the editor instead dedicates the majority of their time into categorizing witnesses rather than attempting to create a work, a notion which, at that point, may become a bit more abstract or

complicated than can be realized. In the circumstances of a work such as 'The Wanderer,' where all transcriptions and versions of the text clearly stem from a single extant witness, the goal of a textual edition is still the same, only the process is somewhat simplified. This edition can be difficult to balance: there is always a concern regarding the degree to which one should standardize the text. In the case of this edition, I have provided two versions of the text in order to circumvent this problem: first, the **Manuscript Text**, which attempts to replicate the spacing and conventions of the text as it appears on the manuscript, maintaining certain aspects of the paratext more effectively. Second, the **Standardized Text**, meant to be more accessible to scholars for the purpose of literary criticism. This version of the text includes conventional half-lines and translates some of the more unfamiliar conventions of the Anglo-Saxon manuscript system into something more familiar to scholars.

Student Edition: Many of the digital editions of "The Wanderer" fall into this category. Although still scholarly, this edition is meant to be an aid to novices in the field more than anything else. In the majority of cases, the editor will make choices that favour the access of the reader rather than an accurate representation of the manuscript. Likewise, the commentary provided is a combination of literary, contextual, and textual criticism meant to help the initiate understand the text and the world it comes from.

B. Digital Editions of *The Wanderer*: A Survey

Digital Editions of *The Wanderer* exist in various qualities, ranging from highly focused course aids for students to those editions that are a patchwork of useful functions with no particular aim in terms of audience. Many editions of the former kind, such as the Oxford Edition developed by Faulkner, Lindsay, and Lee are wonderful editions that are tailored to achieve their goal. Editions of the latter kind provide many interesting functions for any user. For instance,

Tim Romano's E-dition contains folio facsimiles, a transcription, translation, and rudimentary notes as well as a glossary. Although somewhat useful for any user, editions such as Romano's lack the full functionality of an edition for the scholar or the student. When one surveys the current digital editions it becomes clear that there is a considerable gap in cyberspace that has yet to be filled despite the fact that this discipline has existed for well over two decades.

Oxford Edition as Part of *Old English: A Hypertext Course Pack* by Mark Faulkner, Katharine Lindsay, and Dr Stuart Lee

<http://www.english.ox.ac.uk/oecoursepack/index.html>

This edition is aimed at aiding in the teaching of an undergraduate course. Within three windows, the edition can contain a transcription of the text with translation, notes, and an interactive commentary for students. The format of this commentary is one feature that clearly demonstrates how the edition is designed for novices of the language. Occasionally, rather than provide straightforward information in its notes, the commentary asks the user questions that he or she can then reveal the answer to. This gives the student an opportunity to contemplate the problem the text presents while still providing the aid the student needs. The edition provides an introductory bibliography containing sources as recent as 2005 and the edition's source code states that the list of online articles was last updated in the summer of 2009. Overall, this edition has a clear goal to teach those new to the language, providing the resources needed to explore language, context, and translation.

E-dition by Tim Romano

<http://aimsdata.com/tim/anhaga/WandererMain1.htm?p=1410836131907>

This edition was originally a project by MA student Tim Romano. The edition contains folio facsimiles, a transcription and translation of the text, commentary, glossary, and bibliography. Romano himself outlines the main goal of his edition in his preface: “The main purpose of this edition is to advance understanding of the poem’s form. Some new and compelling formal evidence relating to the use of chiasm and numerical compositional constraints is brought to bear on passages that have puzzled readers for a long time.” Romano is also concerned with the ‘true’ poem, removing those lines written by the second scribe (“Preface”). The site is in need of update: it contains a works cited page with no sources newer than 1994. its most recently revised portion initialed by Romano is dated as 2008, and, while it provides many tools to work with, this edition utilizes many facets of digital technology poorly. The edition accomplishes its main purpose as outlined by Romano, but falls short in some ways. It presents interesting and compelling arguments in its introduction, particularly that regarding manuscript spacing, that are as yet incomplete and, although Romano has labeled this portion of the edition as a ‘work in progress,’ such introductory arguments should be well laid out 15 years after the edition’s creation. By far the most useful information this work provides, at least for a textual editor, is a breakdown of the scribe’s use of spacing in the manuscript to represent different metrical stress as well as grammatical structures.

Sean Miller’s Edition on Anglo-Saxons.net

<http://www.anglo-saxons.net/hwaet/?do=get&type=text&id=Wdr>

It is important to understand that this text of *The Wanderer* is only one part of an ‘edition’ that also includes *The Seafarer*, *Deor*, and *Hávamál*. Miller’s edition contains a transcription of the text accompanied by a translation, as well as a function that numbers the units of each to indicate grammatical word order between the two texts. Beyond this the text is completely bare save one

note, a comparison to J.R.R Tolkien's *Lord of the Rings*. What Miller has provided is essentially a digital rendering of a facing page translation without commentary. Only four of fourteen links in the bibliography are functional and a link on the main page of the edition that is supposed to access a searchable database of Anglo-Saxon charters actually takes the user to a webpage about car insurance. Clearly this is an indication of the need for an update. Despite its problems this edition does provide several useful tools: a rather comprehensive list of rulers, legendary and otherwise, of the different kingdoms of England, many helpful maps of different political boundaries throughout the Anglo-Saxon period, and a well-written and informative timeline featuring major events from 450-1066 CE. The mission statement of Miller's work is concise: "Anglo-Saxon history traditionally starts with Hengest and Horsa and their three ships invading Britain in the mid-fifth century, and ends with King Harold falling with an arrow in his eye in 1066. These pages fill in some gaps." Based on this statement, Miller accomplishes his aim to provide introductory material in an easy format while giving readers a basic look at primary source material from the time period.

Rick McDonald's Edition at Utah Valley University: *The Wanderer Project* (2001)

<http://research.uvu.edu/mcdonald/wanderweb/index.htm>

Rick McDonald's *The Wanderer Project* has several unique functions that are quite useful. In addition to four translations, manuscript images, and a glossary, McDonald provides the user with an audio component, pronunciation charts, and two typeset transcriptions created according to the structure of the poem and as an imitation of the manuscript lineation. So, while this edition, like many of the others, is lacking a critical commentary, it brings several assets that are extremely valuable. McDonald's goal with *The Wanderer Project* is somewhat different and more focused than the other editions studied here. McDonald discusses "the need to free up

interpretation and translation of texts by creating a more comprehensive lexicon of Anglo-Saxon and providing easy access” (“About the Project”). His primary concern is with the traditional approach to reading in translation: “Much is lost if one only reads these [Anglo-Saxon texts] in translation, and I wondered if it would be possible to combine the elements I think necessary for a good understanding of the text (and a good translation of it) into one electronic format” (“About the Project”). McDonald’s attempt to give undergraduate students a more holistic approach to analyzing literature in a language they are not familiar with is a unique experience that gives the user more to contemplate than a work filtered by a single translation.

Old English Aerobics Anthology

<http://www.oldenglishaerobics.net/anthology.html>

This is but a single poem within a digital anthology of Old English literature created to aid students learning Old English. “The Wanderer” portion features a minimalist user interface and its primary function is to provide the user with grammatical information for words as well as ‘translation hints.’ The ‘notes’ section contains mostly contextual information as well as approximated translations of texts. The audio is defunct at the time of writing, with no way to access it. This is a solid learning tool for novices of Old English.

Are these Editions Scholarly, are they Critical?

The online editions of *The Wanderer* that exist demonstrate a clear gap in digital scholarship: there is not a single up to date scholarly edition that is available and no scholarly edition at all that is freely accessible to academics. Those editions that might make the claim of a critical edition are either aimed at students or fail to provide a text accompanied with the rigorous commentary and citation required of academic work. Even the critical editions that exist in print

generally offer more standardized texts that do not provide scholars with the opportunity to observe certain conventions of Anglo-Saxon writing. Furthermore, these critical editions sporadically note when they have abandoned or adapted these conventions. With that in mind, the main priority of this edition is the manuscript text, which, when combined with the critical apparatus, serves as a clear history of the editorial choices behind manuscript transcriptions of the text as well as evidence of the rationale behind the choices made in my own standardized text.

C. Functionality

This edition has been developed to address the lack of a free digital critical edition of *The Wanderer*. The modules of this edition will grant scholars free access to academic discussion of the text through a digital medium. Said modules include:

- **Bibliography:** A comprehensive bibliography that links to the resources listed where possible.
- **Transcriptions:** In order to provide accuracy in terms of manuscript representation two transcriptions will be provided: one manuscript will follow the lineation set out by the manuscript's scribe while the other will follow the lineation set out by the poem itself.
- **Manuscript Images:** In order to give the reader direct access to the document, the manuscript images of *The Wanderer* are presented alongside the manuscript transcription.
- **Textual Commentary:** The core of what makes this a 'critical' edition. This commentary ensures that the edition engages in the critical discussion concerning the current state of the text and an accurate representation of the work. I must note that there were some rarer editions, such as Friedrich Kluge's 1888 edition, Grein and Wülker's 1881 edition, and some other 19th-century books, where I was unable to obtain and compare the text myself. In cases such as these I defer to Anne Klinck's excellent survey done in her 1992 edition, *The Old English Elegies*.

III. “THE WANDERER” TRANSCRIPTION PRINCIPLES

A. Introduction and Principles

Digital transcription is a fundamentally different task from print transcription. While many early digital projects were hindered by the authority of print, it has become clear that digital representations of texts, though they supply the transcriber with many advanced tools, also raise many advanced questions. At the heart of these questions is the purpose of one’s transcription and what one wishes to present to the reader/audience. As previously stated, this is a critical edition, but more precise principles are required to take the objectives of the edition further than this sometimes vague category. Working from such principles one can make informed decisions concerning how to represent the text in specific instances that may raise controversy, or at least differing opinions.

The following principles govern the transcription choices that I have made:

1. In my edition I make no claims to authority of transcription, merely to the possibility of my own interpretation.
2. My goal is to present two transcriptions of the text:
 - a. A transcription that contains what Barbara Bordalejo outlines as “the text of the document”; that is, all potentially meaningful components of the manuscript (3-4). This transcription serves as a guide with which the reader can view the manuscript image itself as well as a body of text around and within which a critical apparatus concerning manuscript controversy and a history of standardization is constructed.

b. A more traditional, “standardized” transcription, which transcribes the poem in the now conventional poetic half-lines, rather than following the lineation of the manuscript itself. This transcription is meant to function as a version of the text which literary scholars will be familiar with and may engage with. Still, this version will be conservative in its transcription, altering the manuscript reading only in cases of clear expansion or obvious error.

These principles inform not only questions of transcription, but the fundamental organization and structure of the entire edition. These transcription principles, developed from the broader edition objective, set the foundation for virtually every decision of the edition that comes after it.

B. Instances of Specific Choices

Justification for the Use of ‘Eth’, ‘Thorn’, and ‘Ash’, Without ‘Wynn’

At first glance this transcription can seem inconsistent to those who notice the use of some letters of the Anglo-Saxon alphabet but not others. In this transcription, I have rationalized my use of the letters eth (ð), thorn (þ), and ash (æ) based on the premise that these letters do not have a single symbol to represent them within the modern English alphabet in addition to the fact that the majority of Anglo-Saxon scholars recognize these symbols readily. The letter not included in this list, namely the wynn (ƿ), has been omitted because it is ultimately an alternative letter form for ‘w’ borrowed from the runic alphabet. Rather than filling a gap in the Anglo-Saxon alphabet, this symbol was a redundancy of ‘uu’ and, at least in this edition, does not merit transcription.

Omission of Quotation Marks

While many editors have inserted quotation marks in their versions of “The Wanderer” over the years, this edition opts out of such a practice in both manuscript and standardized transcriptions. The justification for such an act is simple; there is no evidence of such a speech-indicating convention in the manuscript. Lines that do preclude speech usually contain indicators in the form of vocabulary, as in the case of the word *cwæð* in line six. Those who place quotation marks in their version of the text are invested in separating the speakers of the poem, the titular wanderer and the wise man. While scholars are welcome to create such a text from the module contained in this edition, it is not the aim of this edition to present a definitive answer on the possibilities for the characters’ different lines of speech.

Spacing in Anglo-Saxon Manuscripts

In 1975, Robert D. Stevick went to great pains to analyse and efficiently record manuscript spacing notation in Cotton MS Vitellius A XV, best known as the manuscript that contains *Beowulf*. Stevick’s *Beowulf* meticulously searches the spacing of the manuscript and notes details such as emendations, addenda, and corrections in the transcription. His ultimate conclusion is as follows:

the spacing features in the written text provide an analog to prosodic features of the spoken text; they would have been derived from them, and their purpose was in turn to cue the segmentation of the syllable string into meaningful constructions and to guide the appropriate linkages of those constructions in sentences. (xii)

Stevick has since expanded his graphotactical analysis to *Alexander’s Letter to Aristotle* and convincingly reinforced his argument that the spacing in Anglo-Saxon manuscripts indicates far more than it does in our own writing systems. Stevick had concerns that such meticulous

‘graphotactical analyses’ could only be performed by a human being, not a machine and, even today, computer technology could not perform automatically the highly specialized and extremely valuable information that Stevick’s edition provides its readers (*Bowulf* xxx). Performing the same task for a work even one thirtieth the size of *Beowulf* creates many challenges that go beyond the scope of this edition, yet Romano has already outlined much of the infrastructure required to carry out this endeavor in the introduction to his e-dition. He provides a straightforward, if somewhat simplified, explanation of how Anglo-Saxons wrote using a spacing system representative of oral presentation (“Orthography”). Romano also provides images from the manuscript to demonstrate his point that spacing can grant insight into rhythm and openly criticizes the half-line spacing that regularized editions use:

breaking the line visibly may give the erroneous impression of an unvarying, thumping rhythm, and putting such marked emphasis on the "building blocks" of the poetry may subtly inhibit recognition and understanding of its larger lineaments. (“Preface”).

Romano presents the function of spacing as follows:

1. minim used:

- after prepositions
- after adverbs and conjunctions
- with particles of negation
- with *se*, *seo*, and *þe*
- with prefixes
- with blending of ‘neighboring’ phones

2 minims separate elements of compound words such as *wræc lastas*

A space of 5 minims or more correlates with metrical space 95% of the time
("Introduction").

Although Romano provides a detailed account of how the spacing functions in "The Wanderer," he makes no attempt to provide a text that represents this spacing in any clear way. This project lacks the time and resources to provide the in-depth interpretation of spacing that Stevick created for his editions of *Beowulf* and *Alexander's Letter to Aristotle*, but I have been more attentive to manuscript spacing than other editors of "The Wanderer" have in the past, even those who claimed to be making a faithful transcription of the manuscript. Spacing has been given priority over regularization, but I concede that I may err on some spaces by a minim or so in places. For those who would take "The Wanderer" to the degree that Stevick did, the high resolution images this edition provides, when combined with this user interface, will hopefully create the opportunity for Anglo-Saxon scholars to perform such interpretation on the manuscript at a later date.

This edition's textual transcription records all spaces in the manuscript, and demonstrates emphasis in the manuscript by providing multiple spaces according to the degree of emphasis. To provide any transcription more in depth than that at this point is beyond the scope of this edition, but is one aspect of the document I hope to revisit in the future as it is the most prominent gap in textual study that exists for this work.

In terms of the transcription commentary, spacing decisions have created more differences from other transcriptions. For instance, if a note was provided for each instance in which this edition's spacing differed from McDonald's, the number of notes to document that edition would more than triple. In order to prevent the notes from becoming overbearing and unhelpful, comments have been saved in what one might argue more arbitrary matters of simple

spacing and utilized in circumstances of actual editorial disagreement. So, when McDonald transcribes *ictosoþe* and this edition instead opts for *ic to soþe* based on the spacing of the manuscript and the level of attention provided by the scribe (Figure 1), there is no note. However, when McDonald chooses to transcribe the abbreviated *ðōn* as *ðonne*, where this edition conservatively records *ðōn* in its diplomatic transcription, I note “McDonald (2001) records *ðonne* as an expansion, which is likely the intended expansion, but falls short of a “duplicate to the handwritten manuscript with the only difference being that it is now type set.” (McDonald “Type Set Transcriptions”.)” (“*ðōn*”, Figure 2).

Manuscript spacing is perhaps the single most frequently overlooked aspect of paratext in “The Wanderer” and its textual scholarship. That the spacing in Anglo-Saxon manuscripts carries more significance than previously thought has been demonstrated for decades and reinforced by Stevick for over ten years as well as by Romano for this very work. Even the most rudimentary of editions must take spacing conventions into account in their transcriptions.

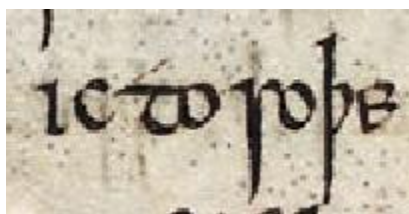


Figure 1. 76v. MS line 8.

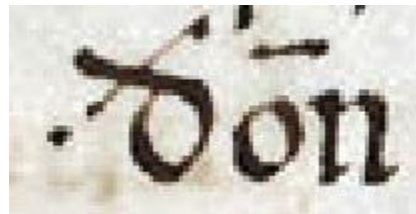


Figure 2. 77r. MS line 4.

In the standardized transcription, I have adapted those spacing conventions for which modern typography has clear correlations. In cases where it does not, I have chosen to maintain the original spacing. The following conventions have been adapted for the standardized transcription:

Compound Words: The scribe's practice is to leave a space of approximately two minims between compound words (e.g. *wræc lastas* in l. 2). While many editors opt to merely represent such compounds without a space, I have chosen to represent such space in the manuscript with a hyphen. Whereas simply combining the units of the compound word leaves room for ambiguity, removing any indication that the scribe provided a convention that indicates a notable construction, the hyphen is a clear modern equivalent that the reader can recognize as indicating a compound word.

Punctuation

The standard punctuation readers recognize today did not occur until the Modern Era and, although certain instances of punctuation appear in Anglo-Saxon manuscripts, their meaning varies greatly even among individual works.

Punctus (·)- occurs throughout the poem and is usually understood to denote a minor pause. This is the most significant punctuation mark in the manuscript but also serves the most purposes:

In the case of lines 108-9: “her bið feoh læne · her bið frond læne ·/ her bið mon læne · her bið mæg læne” Clearly in this instance the pause is used for dramatic effect as well as to logically separate the phrases into meaningful units. The use of the *punctus* is so varied in “The Wanderer” that, depending upon the context, it can be interpreted as a comma, period, or exclamation mark (Clemens and Graham, 85). The unedited transcription of this edition records the *punctus* using its Unicode symbol, while the edited transcription interprets the symbol according to context.

Punctus Versus (usually appears as a small seven above a period)-understood in most manuscripts as a full stop, a variation of this symbol is used only once at the end of the work to indicate the conclusion of the poem(Clemens and Graham 85).

The Transcription of the Tironian Note

The Tironian note (7) is a standard abbreviation for ‘and.’ In the unedited transcription accompanying the facsimile this edition uses the note’s Unicode symbol. In the edited transcription intended for literary scholars, editors such as Dunning and Bliss have expanded this symbol to the Anglo-Saxon *ond*, a word that has the same meaning as its modern derivation ‘and’. This edition opts for this common practice because of its familiarity as well as its functionality. Still, such a transcription is still an oversimplification in some ways, since the Tironian note has its origins as a Latin abbreviation of the word *et*, translated as “and.” Simply glossing this word as done here silences the question of just what word came to an Anglo-Saxon reader’s mind when reading the symbol. Still, any alternative is just as diplomatic and compromising: to replace the note with an ampersand (&) would essentially be a translation that faces the same problems as *ond* and to leave the note be in the standardization would betray the original orality of the work with Latinate abbreviations. Again, for any scholar deeply interested in the nuances of this symbol, the unedited transcription is present.

IV. CONCLUSION

Problems arise when trying to standardize an inflected language such as this Old English text. Even something as simple as the word *wræclastas* implies a more complicated path to transcription, let alone translation (hopefully, a later addition). The ‘word’ is clearly represented in the manuscript as two separate units despite several editors’ inclination to make it one word.

McDonald transcribes this as *wræclastas* while this edition instead opts for *wræc lastas* based on the spacing of the manuscript (Figure 3). Before scholars recognized Stevick’s work on graphotactical analysis, this spacing presented a problem that was often ignored. The spacing in this manuscript seemed to indicate that these are, in fact, two ‘words;’ this spacing is consistent with the overwhelming majority of manuscript witnesses containing *wræc lastas*: This ‘compound word’ has a space between its two units in almost every extant instance. With this in mind, *Wræc* might have to be conceived as an adjectival form that works with *lastas* rather than a true compound. Of course, such a fact complicates matters as *wræc* is only a stem, limiting it to its nominative/accusative singular forms. Strictly speaking, as an adjective, *wræc* would not be able to accompany *lastas*, which in its form must be strong, masculine, and plural, nominative/accusative. The truth is that this is evidence of the word as an early compound being written down in a culture that is primarily oral: the scribe recognizes *wræclastas* as a compound but creates a two minim gap that makes these two units appear independent units. This act of separating the units on the manuscript, as Romano explains in his introduction, is a standard way of denoting a compound. Still, the opportunity for scholars to debate the scribe’s distinction and its complexities is lost when textual editors depart from “a duplicate to the handwritten manuscript” towards an ‘authorial’ transcription (McDonald “Type Set Transcriptions”). The majority of critical editions provide their own spacing, and *wræc lastas* is almost always rendered as a compound, a degree of interpretation that we are more comfortable with than we perhaps should be.

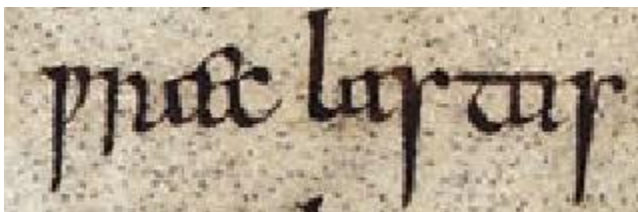


Figure 3. 76v. MS line 2.

In this edition, rather than offering the reader a mass of information on grammar, literary analogues, and tropes, I have attempted to provide as complete a version of the poem's history of textual representation as can be offered in the limits of a one year master's project. Of course, no online edition such as this one need ever be closed to revisions and I have many hopes for the future of this edition, particularly that it expand to cover more than just the poem's textual tradition. Still, the components that make up this edition should provide a clear and valuable history of how scholars have treated the text and how we might treat it better in a situation where standardization has been so heavily favored and only one extant witness exists. In the future, perhaps editors will see the benefit of providing both manuscript and standardized transcriptions. Ideally, this edition's transcriptions could serve as a base for collaboration with other scholars, and more specialized editions, such as those produced by Stevick, might be produced.

In general, the current digital editions freely available to scholar and student alike are lacking. No current edition provides a proper critical apparatus that provides the textual criticism found in the printed editions of the last two centuries. Indeed many online 'editions' have little to no commentary. Those online editions that are scholarly are either created to aid students or are projects made to analyze a specialized argument, as in the case of Romano's E-dition. My edition of "The Wanderer" gives scholars several tools to work with and use independently of this project: two encoded transcriptions, a critical apparatus covering the textual variations presented from Ettmüllerto Muir, and images of the work's only extant witness.

When one considers this edition as a text in the lineage of "The Wanderer" and its textual criticism, its offerings are much more modest; I have made no great leaps in manuscript studies

of the text nor established any authoritative variant. Instead I have proposed a challenge: that we as editors should be as transparent as possible in our editorial choices. In this edition, my attempt at transparency takes the form of a chain of evidence from facsimile to manuscript transcription to standardized transcription. There are no ‘textual conclusions’ that I have come to that could not be replicated with the tools I have provided the users of this edition. It is my hope that scholars take the modules in my edition that allow such transparency and use them in an equally transparent way in their own works.

V. “THE WANDERER” ‘STANDARDIZED’ TRANSCRIPTION AND NOTES

OFT him anhaga are gebideð
metudes milt se þeah þe he mod cearig
geond lagu lade longe sceolde
hreran mid hondum hrim cealde
sæ wadan wræc lastas wyrd bið ful ared .
Swa cwæð eard stapa earfeþa gemyndig
wraþra þæl sleahta wine mæga hryre .
Oft ic sceolde ana uht na gehwylce
mine ceare cwipþan nisnu cwicra nan
þe ic him mod sefan minne durre
sweotule asecgan ic to soþe wat
þæt biþ in eorle in dryhten þeaw
þæt he his ferð locan faste binde
healdne his hord cofan hycge swahe wille .
Ne mæg werig mod wyrde wið-standan
ne se hreo hyge helpe gefremman .
forðon dom georre dreorigne oft
in hyra breost cofan bindað faste .
Swa ic mod sefan minne sceolde .
oft earm cearig eðle bidæled
freo mægum feor feterum sælan
wipþan geara iu gold wine mine
hrusan heolstre biwrah 7 ic hean þonan
wod winter cearig ofer wæþena ge bind .
sohte sele dreorig sinces bryttan
hwær ic feor oþþe neah findan meahte
þone þe in meodu healle mine wise
oþþe mec freond lease frefran wolde

weman mid wynum wat se þe cunnað
husliþen bið sorg to gefe-ran
þam þe him lyt hafað leofra geholena
warað hi-ne wræc last nales wunden gold
ferð loca freorig nalæs foldan blæd .
gemon he sele secgas 7 sinc þege
hu hine on geoguðe his gold wine
wenede to wiste wyn eal gedreas .
forþon wat se þe sceal . his wine dryhtnes
leofes lar cwi-dum longe forþolian .
ðonn sorg 7 slæp somod æt . gæ-dre
earmne an hogan oft gebindað .
þinceð him on
mode þæt . he his mon dryhten
clyppe 7 cysse 7 on cneo lecge
honda 7 heafod swa he hwilum ær
in gear dagum gief stolas bræc .
ðonn on wæc neð eft wine leas guma .
ge sihð him bi foran fealwe wegas
bapian brim fuglas brædan feþra
hreosan hrim 7 snaw hagle gemenged .
þonn beoð þy hefigran heortan benne
sare aefter swæsne sorg bið geniwad
þon maga . gemynd mod geond hweor-feð
greteð gliw stafum georre geond sceawað
secga ge seldan swimmað oft onweg
fleo tendra . ferð no þær fela bringeð
cuðra cwide giedda cearo bið ge niwad
þam þe sendan sceal swiþe ge neahhe

ofen wape-ma gebind werigne sefan .
fon þon ic ge þencan nemæg geond þar woruld
for hwan mod sefan minne gesweor-ce
þon ic eorla . lif eal geond þence
hu hi færlice flet . of geafon
mod ge magu þegnar swaþer middan geard
ealra dogra gehwam dreoreð 7 fealleþ .
forþon nemæg wearþan wis wer ær he age wintra dæl
in woruld rice wita sceal ge þyldig .
ne sceal no to hat . heort . ne to hræd wyrde .
ne to wac wiga . neto wan hydig .
ne to forht . ne to fægen . ne to feoh gifre .
ne næfre gielpes to georn ær he geare cun-ne .
beorn sceal gebidan þonn he beot spriced
opþæt collen ferð cunne gearwe
hwider hreþra . gehygd hweor-fan wille .
On gietan sceal gleaw hæle hu gæstlic bið .
Þonne ealle þisse worulde wela werte stondeð .
swanu missenlice geond þisne middan geard
winde biwaune weallas ston-daþ
hrime bihrorene hryðge þa ederas
woriað þawin salo waldend licgað
dreame bidrorene duguþ eal ge crong
wlonc biwealle sume wig for nom
ferede inforð wege sum -ne fugel opbær
ofer heanne holm sumne se hara wulf
deað ge dælde sumne dreorig hleor
in eorð scræfe eorl gehydde
ypde swa þisne eard geand ælda scyppend

opþæt . burg wara breaht . ma lease
eald enta geweorc idlu stodon
se þonn þisne weal sceal wise geþohte
7 þis deornce lif deope geond þenceð
frod inferðe feor oft . gemon
wæl sleahta worn 7 þas word acwið .
hwær cwom mearg . hwær cwom mago . hwær cwom mappum gyfa .
hwær cwom symbla gesetu . hwær sin-don sele dreamas .
eala beorht bune . eala byrn wiga .
eala þeodnes þrym hu seo þrag gewat .
genapunder niht . helm swa heo no wære .
Stondeð nu onlaste leofre duguþe
weal wundrum heah wrymlicum fah .
eorlas fornoman arca þry-þe
wæpen wæl gifru wyrd seo mære
7 þas stan hleo þu stor-mas cnyssað
hrið hreorende hruse bindeð
wintres woma þonn won cymeð
nipeð niht scua norþan onsendeð
hreo hægl fare hæleþum on andan .
eall is earfoðlic eorþan rice
onwendeð wyrd ge sceaft weoruld under heofonum
her bið feoh læne . her bið frond læne .
her bið mon læne . her bið mæg læne
eal þir eorþum ge sceal idel weorþeð
Swa cwæþ snottor on mode gesæt him sundor æt rune
til biþ se þe his treowe ge healdeþ ne sceal næfre his torn to rycene
beorn of his breostum acyþan nem-þe he ærþa bote cunne
eorl mid elne gifremman wel bið þam þe him are seceð

frofne to færder on heofunum þær us eal seo fæst . nung stondeð

Notes

4b Thorpe, Ettmüller *hrimcalde*

5b All eds. except Muir *aræd*

12a Ettmüller , Grein *on*

13a Ettmüller *ferðcofan*

14a Thorpe *healde?*, Grein *healdne*, other eds. *healde*

22b Thorpe *mine*; Grein, Grein-Wülker *mine*; other eds. *minne*

23a Muir *hruse*: Ettmüller , Grein, Grein-Wülker, Gollancz, Sieper, Kershaw *heolster*: Ettmüller *biwreah* [as Muir points out, this final character was originally an *n*, as the serif protrudes from the *h*'s ascender]

24b All eds. *wapema*

27b Ettmüller *mine mæð wisse*; Siev 1885, Gollancz *minne wisse*; Kluge 1888 *mildse wisse*; Kluge 1902, Sieper *miltse wisse*; Klaeb 1909, Kershaw, Krapp-Dobbie *min mine wisse*; Leslie *me mine wisse*; Dunning-Bliss *mine myne wisse*; Muir [*minne*] *myne wisse*

28a All eds. *freondleasne*

29a Grein, Grein-Wülker, Gollancz, Sieper, Kershaw, Dunning-Bliss, Muir *wenian*

44b Thorpe *–stoles?*, in fn. Ettmüller , Gollancz *giefstoles*

46b Bright 1891, Dunning-Bliss *wægas*

50a Thorpe *sare æfter swæfne*; Ettmüller *sar æfter swefne*

52a Sieper *gligstafum*

53b Thorpe *swimð eft?*, in fn. Leslie *swimmað oft*; other eds. *swimmað eft*

59 All eds. *modsefa min ne*

64a Thorpe, Ettmüller , Grein, Gollancz, Krapp-Dobbie *weorþan*

72a Ettmüller *hwiðer*

74a Ettmüller , Grein, Gollancz, Leslie *eall*; Grein-Wülker, Sieper, Kershaw, Krapp-Dobbie, Dunning-Bliss, Muir *ealre*

76a Ettmüller Grein, Grein-Wülker, Gollancz, Sieper, Kershaw *biwawne*

77b Grein *hryðgeað ederas*; Grein 1865 *hryðge þa ederas*

78a Dunning-Bliss, Muir *woniað*

81a Ettmüller , Kershaw *on*

82a Ettmüller , Grein *heahne*

89a All eds. *deorce*

99a Ettmüller , Kershaw *fornomon*

102a Thorpe *hreð-* [*hreosende*, as compound]?, in fn. Ettmüller *hreðe hreosende*

102b Thorpe *hrusan?* in fn. Grein, Grein-Wülker *hruse*; other eds. *hrusan*

115b Ettmüller *fæstung*

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